

The Musical World.

"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES"—*Göthe*.

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VOL. 40—No. 22

SATURDAY, MAY 31, 1862

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MEYERBEER'S GRAND EXHIBITION OVERTURE will be performed at Mr. BENEDICT'S MORNING CONCERT, St. James's Hall, June 30.

MEYERBEER'S GRAND EXHIBITION OVERTURE will be performed at the GRAND EXHIBITION CONCERT, Exeter Hall, June 9.

AUBER'S GRAND EXHIBITION MARCH will be performed at Mr. W. G. CUSINS' CONCERT, St. James's Hall, Thursday Evening, June 5.

AUBER'S GRAND EXHIBITION MARCH will be performed at the GRAND EXHIBITION CONCERT, Exeter Hall, June 9.

GRAND EXHIBITION CONCERT AT EXETER HALL.

ON MONDAY, JUNE 9, will be given a GRAND EVENING CONCERT at Exeter Hall, when the whole of the Music performed at the Opening of the International Exhibition will be reproduced on a scale of great magnificence, under the direction of Mr. BENEDICT.

The Orchestra and Chorus will comprise 400 Performers, selected from the Band of the Royal Italian Opera and the Members of the Vocal Association.

The Programme will include Meyerbeer's "Grand Exhibition Overture," Auber's "Grand Triumphal March," and Professor Sterndale Bennett's "Inauguration Ode" (the Poetry by Alfred Tennyson), in addition to a Miscellaneous Concert of very attractive character, in which Mad. LEMMENS-SHERRINGTON, Mr. SIMS REEVES, and Mr. ASCHER will appear.

Further particulars will be duly announced.

Stalls, 5s.; Reserved Seats, 3s. 6d.; Tickets, 2s. and 1s.
To be had of BOOSEY & SONS, Holles Street, and the principal Musicsellers.

HERR REICHARDT will sing his Popular "CRADLE SONG"
(Good Night),

AT

MR. HOWARD GLOVER'S CONCERT, ST. JAMES'S HALL;
MISS STATON'S CONCERT, MYDDELTON HALL;
MISS LIZZIE WILSON'S CONCERT, HANOVER SQUARE ROOMS;
HERR KUHE'S GRAND CONCERT, ST. JAMES'S HALL.

AND

HERR GANZ'S CONCERT, HANOVER SQUARE ROOMS.

NOTICE.

MR. SIMS REEVES will sing his New Song,
"SHE MAY SMILE ON MANY, SHE WILL LOVE BUT ONE."
Composed expressly for him by Mr. HOWARD GLOVER, at St. James's Hall, June 7; Exeter Hall, June 9; Her Majesty's Theatre, June 20.

MRS. HENRY LESLIE'S CHOIR.—Hanover Square Rooms.—This celebrated Choir will give an EXTRA CONCERT on Friday Evening, June 6. To which subscribers' privileges will be extended. Several works of interest will be performed, including, "In Exit Israel," Wesley; "Ave Verum," Mozart; "March of the men of Harlech," and "Ir Owen," "The Chough and Crow," &c.

Stalls, 5s.; Area, 2s. 6d. at the Rooms and the principal music-sellers.

No. 22

MR. CHORLEY'S NEW WORK.

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HENRY F. CHORLEY.

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A CONCERT,

TO BE GIVEN BY

M R. JOHN THOMAS

(PENCERDD GWALIA),

AT

S T. JAMES'S HALL, FRIDAY EVENING, JULY 4,
with the kind assistance of the Members of the Vocal Association, the Royal Academy of Music, &c.

CONDUCTOR—Mr. BENEDICT.

FULL PARTICULARS WILL SHORTLY BE ANNOUNCED.

109 GREAT PORTLAND STREET.

MADAME LIND-GOLDSCHMIDT.—EXETER HALL.

WEDNESDAY EVENING NEXT, JUNE 4.

MENDELSSOHN'S ORATORIO, "ELIJAH," the proceeds of which will be presented by Mr. and Mad. Goldschmidt, in support of the Royal Society of Musicians and the Royal Society of Female Musicians. The principal vocal parts in these performances will be sustained by Mad. LIND-GOLDSCHMIDT, Miss PALMER, Mr. SIMS REEVES, and Mr. W. H. WEISS. The BAND and CHOIR will be complete, comprising upwards of 500 performers.

Conductor, Mr. OTTO GOLDSCHMIDT.

To commence at 8 o'clock precisely.

A few Reserved Seats, One Guinea each, may be obtained at Mr. Mitchell's Royal Library, 33 Old Bond Street, W.

MR. GEORGE PERREN will sing Ascher's popular Song, "ALICE, WHERE ART THOU?" at Mlle. Valentine's Concert, Hanover Square Rooms, and Mr. Howard Glover's Grand Concert, St. James's Hall.

MISS STEELE has the honour to announce that her EVENING CONCERT will take place at the Queen's Concert Rooms, Hanover Square, on Friday, June 13, 1862, at eight o'clock.

Vocalists: Mad. LEMMENS-SHERRINGTON, Miss STEELE, Miss MARTIN, Mrs. MEREST,

Mr. TENNANT, Mr. TRELAWNY, MRS. COOPER, Mrs. SANTLEY.

Pianoforte: Mr. KUHE.

Violin: Herr JOACHIM.

Clarinet: Mr. LAZARUS.

Violoncello: Herr LIDEL.

Conductors: Mr. KUHE and Mr. HENRY BAUMER.

Stalls, Half-a-Guinea; Tickets, 7s. To be obtained of all the Musicsellers; and of Miss Steele, 28 Upper Gloucester Place, Dorset Square, N.W.

MRS. JOHN HOLMAN ANDREW'S MATINEE of CLASSICAL CHAMBER MUSIC will take place on Friday, June 20th, at her Residence, 50 Bedford Square.

Instrumentalists: MM. BLAGROVE, CLEMENTI, R. BLAGROVE, DAUBERT, and KLINDWORTH.

Vocalists: Miss LOUISA PYNE and Miss SUSAN PYNE.

Accompanist: Mr. AGUILAR.

MRS. ANDREW'S SOIREE MUSICALE on Wednesday, July 2nd.

Tickets, 10s. 6d. each, may be obtained, at the Music Warehouses, and of Mrs. Holman Andrews.

MRS. MEREST (late Miss Maria B. Hawes) has the honour to announce that she will give a GRAND MORNING CONCERT, on Thursday, June 24, 1862, at Dudley House, Park Lane, the Earl of Dudley having in the kindest manner offered her his Picture Gallery for the occasion.

The Concert will be under the immediate patronage of H. R. H. the Duchess of Cambridge, H. R. H. the Grand Duchess of Mecklenburg-Strelitz, and H. R. H. the Princess Mary Adelaide.

Tickets, One Guinea each. To be had of Mrs. Merest, 7 Adelphi Terrace, Strand.

Mlle. CAROLINE VALENTIN has the honour to announce her MATINEE MUSICALE on MONDAY, June 2, at the Hanover Square Rooms, at 3 o'clock precisely.

Artists: Miss BANKS, Mad. NITA NORRIE, Miss LASCELLES and Mr. GEORGE PERREN; M. SAINTON, and M. PAQUE.

Conductors: Herr WILHELM GANZ and Mr. GEORGE LAKE.

Tickets, 10s. 6d.; Reserved Seats, 15s. Of Messrs. Ashdown & Parry, 18 Hanover Square; Duncan Davison & Co., 244 Regent Street; of Mlle. Valentin, 6 Duke Street, Manchester Square; and at the Rooms.

QUEEN'S CONCERT ROOMS, Hanover Square.—S. THALBERG has the honour to announce that, after a long absence, he will give a MATINEE at the above Rooms, on Monday, June 9.

The only occasions on which S. THALBERG can possibly appear in London this Season are limited to FOUR MATINEES. They will take place as follows:—Monday, June 9; Monday, June 16; Saturday, June 28; and Monday, July 7.

The Matinees to commence at Half-past Two o'clock.

S. THALBERG will present his last Works, entitled "The Art of Singing applied to the Piano," and "Les Soirées de Pausellié," consisting of Twenty-four Pensées Musicales.

Several unpublished Manuscript Pieces, composed for the Piano by ROSSINI, will be exhibited on these occasions, among which "Tarantella," "Le Prélude Prétexte," "Le Prélude de l'ancien Régime."

Stall Subscription for the Series, 32. 3s.; Stall Tickets, 2s.; Unreserved Tickets, 10s. 6s.

Prospectives and Tickets may be had at all the principal Musicsellers and Librarians; and on application to S. Thalberg's Secretary, Hanover Square Rooms.

ST. JAMES'S HALL.—Mr. W. G. CUSINS' GRAND CONCERT, with full Orchestra and Chorus, Thursday Evening, June 5.

Artists: Mad. LEMMENS-SHERRINGTON, Messrs. SIMS REEVES and SANTLEY, and the ORPHEUS GLEE UNION; Messrs. JOACHIM and PIATTI, PROFESSOR STERNDALE BENNETT, MESSRS. HAROLD THOMAS and W. G. CUSINS.

Professor Sterndale Bennett's Exhibition Ode, under the Composer's direction, and Auber's Grand Exhibition March will be performed; also a new MS. Overture, by Mr. W. G. Cusins, and Beethoven's Grand Concerto, Concertante, for Pianoforte, Violin, and Violoncello, with Orchestra.

Stalls, 10s. 6d.; Tickets, 5s., 3s., 1s. At the Hall, and the Music Warehouses. Stalls may be had of Mr. W. G. Cusins, 2a Cavendish Street, Portland Place, W.

THE MUSICAL SOCIETY OF LONDON.—Fourth Season, 1862.—THE FOURTH ORCHESTRAL CONCERT, at St. James's Hall, on Wednesday Evening, June 11, at eight o'clock.

Conductor, Mr. ALFRED MELLON.

Programme: Overture (Athalie), Mendelssohn; Air, "Dies Bildness" (Die Zauberflöte), Mozart; Concerto in D, Violin, Beethoven; Air des Bijoux (Faust), Gounod; Overture (Don Quixote), first time of performance in London, Silas; Symphony in C minor, No. 3, Op. 78, Spohr; Duo, "Rasseraone o caro" (Guillaume Tell), Rossini; Overture (Oberon), Weber.

Violin, Herr JOACHIM. Vocalists: Mad. LEMMENS-SHERRINGTON and Herr THEODOR WACHEL (from Vienna).

Tickets for the Gallery, at 3s. 6d., may be obtained of Messrs. Cramer & Co., 201 Regent Street; and of Mr. ANSTY, St. James's Hall.

CHARLES SALAMAN, Hon. Sec., 36 Baker Street, W.

PHILHARMONIC SOCIETY.—SIXTH CONCERT, on Monday, June 2. Sinfonia, in E flat, No. 8, Haydn; Concerto, in D minor, Piano-forte, M. HALLE, Mendelssohn; Overture, "Rules of the Spirits," Weber; Sinfonia in C Minor, Beethoven; Concerto, Violin, M. BLAGROVE, Spohr; Overture, Prometheus, Beethoven. Vocal Performer, Mile. TITIENS.

Conductor, Professor STERNDALE BENNETT.

Tickets, 15s. each, to be had of Messrs. ADDISON, Hollier & Lucas, 210 Regent Street.

WILLIS'S LARGE ROOMS.—Miss LOUISA BARNARD has the honour to announce that her GRAND EVENING CONCERT will take place at the above Rooms on Saturday evening, May 31. To commence at 8 o'clock.

Vocalists: Mad. LEMMENS-SHERRINGTON, Miss ROBERTINE HENDERSON, Miss AUGUSTA THOMSON, Mr. ALLAN IRVING.

Instrumentalists: Pianoforte, Miss L. BARNARD; Violin, Herr CARL DEICHMANN; Violoncello, Herr LIDEL.

Conductor, Herr WILHELM GANZ.

Stalls, 10s. 6d.; Unreserved Seats, 5s.; Back Seats, 2s. 6d. Tickets to be had of all the principal Musicsellers; and of Miss L. BARNARD, 35 Great Pulteney Street, Golden Square.

MASTER ARRIDGE begs to announce that his GRAND EVENING CONCERT at Myddleton Hall, Islington, will take place on Monday, June 9.

Vocalists: Miles. PAREPA and FLORENCE LANCIA, Miss STABBAUGH, Miss LEFFLER, Mr. MONTGOMERY, Mr. FINLAYSON, Mr. GEORGE BUCKLAND, and M. DE HUGATE, the new baritone.

Instrumentalists: Pianoforte, Mr. W. B. HARRISON; Flute, Master J. CHURCHILL ARRIDGE.

Conductor: Mr. FRANK MORI.

MR. APTOMMAS'S HARP RECITALS on the following Tuesdays, June 10, 24, and July 8. The following eminent Artists will assist:—

Vocalists: Miles. PAREPA, Mad. FLORENCE LANCIA, Mad. LAURA BAXTER, Miss MESSENT, Miss RANSFORD, Mr. SWIFT, Sig. FORTUNA, Mr. ALLAN IRVING, Mr. LEONARD WALKER.

Piano: Herr KUHE, Mr. CHARLES SALAMAN, Mr. G. A. OSBORNE, Mr. ARTHUR NAPOLEON; Organ, Herr ENGEL; Violoncello, Mr. GEORGE COLLINS; Violin, Mr. H. WEST HILL; Harp, Mr. JOHN THOMAS, Herr OBERTHUR, Mr. APTOMMAS.

Conductors: M. BENEDICT, Herr WILHELM GANZ, M. EMILE BERGER, M. FRANCESCO BERGER, and Sig. CAMPANA.

At the recital of Tuesday, June 10, Mr. APTOMMAS will play BOCHSA'S GRAND TRIO with several Morceaux by Zanetti, Labarre, Alvars, &c.; and a Duo for Harp and Piano with Mr. G. A. OSBORNE.

To commence, on each occasion, at 3 o'clock. Tickets, 10s. 6d. and 5s.

M. ASCHER will Play his popular Solos, "ALICE"—"DANSE NEGRE," Morceau Caractéristique—and Fantasia on "DINORAH," at the Grand Exhibition Concert, Exeter Hall, (Monday Evening, June 9.

THE MISSES HILES will Sing the duet "A young and artless Maiden," from HOWARD GLOVER'S popular operetta "ONCE TOO OFTEN" at Mad. Dryden's Concert, June 19.

MADAME TONNELIER (Prima Donna) will be happy to accept Engagements for Oratorios, Concerts, &c. &c. For further particulars and terms, apply at Mr. Surman's Musical Repository, 9 Exeter Hall, Strand.

MISS ALICE DODD is in Town for the Season. For engagements and pupils, apply to R. W. OLLIVIER, 19 Old Bond Street, Piccadilly, W.

SIGNOR AND SIGNORA BADIA have ARRIVED in London for the Season. For Singing Lessons, or Engagements, address Sig. Luigi Badia, 9 Markam Square, King's Road, Chelsea, S.W.

MR. ASHTON (Barytone) is now at liberty to accept Engagements for Concerts, Oratorios, &c., in London or the Provinces.

Applications to be made to Mr. Jarrett, Musical and Concert Agent, at Messrs. Duncan Davison & Co.'s Foreign Music Warehouse, 241 Regent Street, W.

M. JULES DE GLIMES begs to announce that he will ARRIVE in London on June 1, when he will resume his Lessons in Singing and Harmony (Fétis' system). Letters to be addressed to the care of Messrs. BOOSEY & SONS, Holles Street.

HERR MOLIQUE begs to announce that his CONCERT will take place at the Hanover Square Rooms, FRIDAY MORNING, June 13. Full particulars will shortly appear.

WANTED, at Midsummer, an Organist at all Saints' Church, Dalston. Salary £30 per annum. Applications with testimonials to be sent to Rev. A. M. MYERS, All Saints, Dalston, N.E.

ASSISTANT WANTED in a Music and Pianoforte Warehouse; must have a good knowledge of the general catalogues, and be of gentlemanly address. Direct Y. Z., 2 Castle Square, Brighton. Stating salary required, qualifications, &c.

VIOLONCELLO for SALE.—A first-class Violoncello to be disposed of. To be seen at 13 Silver Street, Notting Hill, Bayswater.

The Operas.

HER MAJESTY'S THEATRE.

On Saturday night, after the *Barbiere di Siviglia* (in which the success of Madlle. Trebelli was thoroughly established), Signor Verdi's *Cantata*—or, as he himself entitles it, “*Cantica*”—composed, at the request of Her Majesty's Commissioners, for the International Exhibition, was heard for the first time. A more flattering reception was never accorded to a new work. The *Cantata*, by unanimous desire, was given twice from beginning to end, and the composer summoned no less than three times after the first, and twice after the second performance. That there was a large amount of feeling (national and otherwise) mixed up with the appreciation of Signor Verdi's music on this occasion can hardly be denied; but that the popular composer of *Il Trovatore*, *Rigoletto*, and so many other operas which have elicited universal favour in England and elsewhere, achieved a legitimate and brilliant triumph is incontestable. His work is not merely effective, but in every sense good. Regarded from a certain point of view, it lays itself open to criticism, inasmuch as while its second (English) title is, “Chorus of People of all Nations—a voice among them—place, the interior of the International Exhibition—epoch, 1862,” “all nations” are exclusively represented, both in the words and in the music, by England, France, and Italy—the national hymn of France, moreover, being ingeniously put forward under the familiar guise of the revolutionary “Marseillaise.” This was probably the true reason why Her Majesty's Commissioners, after having solicited the *Cantata* from Signor Verdi, were virtually disabled from including it in the musical performances at the opening of the Exhibition. We cannot help saying that had they owned as much they would have screened themselves from no small share of obloquy. But considerations of this kind have nothing to do with Signor Verdi's *Cantata* as an artistic production—in which respect it is eminently happy, and may lay claim to unqualified praise. It opens with the “*coro di popolo*” alluded to in the second title—“Gloria pei cieli altissimi”—in sentiment, at least, having something in common with the Ode of our Poet Laureate, set to music so admirably by Professor Sterndale Bennett. Signor Verdi has conceived this in the right spirit. After an orchestral prelude of remarkable interest, the somewhat bombastic stanzas of the poetaster whom it has been the fortune of the popular Italian composer to immortalize are wedded to a broad and simple melody, voiced and harmonized with becoming dignity. The task of setting such words as the following,—

“Gloria pei cieli altissimi,
Pei culminosi monti,
Pei limpidi orizzonti,
Gemmati di splendor!” &c.—

was one of no small difficulty; but Signor Verdi has redeemed their bathos by music calculated to charm (like the *Lieder* of Mendelssohn) “without words.” One of the people (“Una del popolo”—a woman, translated, with extraordinary address, from Signor Tamberlik into Mlle. Titiens) then delivers a sort of rhapsody about peace, intermingled with reflections on a wholly supposititious “Past,” when war and universal misery were rampant. Here many striking points elicit attention, but none more beautiful than that in which allusion is made to the horrors of war:—

“E fuvi un giorno
Che passò surlando quel biaco
Fantasma della guerra,” &c.

The sentiment of this is expressed with touching plaintiveness, and reveals a spirit of genuine poetry. It is followed by an apostrophe to the Deity,—

“Signor che sulla terra
Rugiade spargi e fiori,
E nembi di fulgori
E balsami d'amor!” &c.—

allotted to a solo, with choral responses, the orchestra accompaniments enriched by the addition of harps “obbligati.” The melody here is thoroughly devotional—large, pure, and unaffected; the choral responses, in full harmony, nobly echoing the theme. In the *finale* (solo and chorus) “God save the Queen,” the “Marseillaise,” and a vigorous air entitled “Inno nazionale d'Italia” (one of the inspirations caught from the struggle for independence at Rome in 1848—to words beginning “Fratelli d'Italia”) are introduced—first alternately, then treated in the fugued style (of which Signor Verdi had already afforded an inkling in the introduction to *Un Ballo in Maschera*), and lastly brought together with felicitous ingenuity, “Salve, Inghilterra, Regina dei mari;” “E Francia, tu, che spargesti il generoso sangue;” “Italia mia, che il cielo vegli,” &c.—these are the successive exclamations for

which Signor Verdi had to invent appropriate strains, and for which he could find no more emphatic musical illustration than in what he thought fit to accept as the national hymn of each particular country. That he should have arranged and combined them so effectively is greatly to his credit as a musician. The termination of the *Cantata*, in which, among other noticeable points, the opening theme is given in “unison” with that pomp and splendour for which Sig. Verdi has been long renowned, is as telling and effective as the rest—a climax, in short, which fully answers expectation.

The execution of the new work, under the direction of Sig. Ardit, aided by the excellent chorus of the Vocal Association (the society which Mr. Benedict conducts so admirably) was first-rate. In the solos Mlle. Titiens was magnificent; and it was difficult to believe that they had been composed for any other voice than that of a “soprano.” To add to the strength of the chorus, the entire company of Her Majesty's Theatre (including Mlle. Trebelli, the Sisters Marchisio, Sig. Giuglini, M. Gassier, Mr. Santley, &c.) lent their assistance. That the *Cantata* was enthusiastically received we have already said, and that it will enhance the reputation of its composer we sincerely believe.

On Tuesday *Semiramide* was repeated, the Marchisios as Semiramide and Arsace, M. Gassier as Assur, and Sig. Coselli (Sig. Laterza having made his “exit”) as Oroë. Sig. Verdi's *Cantata* was repeated with renewed success.

The *Huguenots* was presented on Thursday night, with a new Raoul, in place of Sig. Giuglini, to whom the public has so long been accustomed to at this establishment, and who, still labouring under indisposition, was unable to appear. Sig. Armandi—Sig. Giuglini's substitute—did all in his power to rise to the height of so great a part, but in his best moments only revealed a sort of earnest mediocrity. It would be useless to criticise his performance, or, indeed, to say more than that, beyond a certain strenuous vigour, he has no evident qualification to fit him for so conspicuous a post as that of first “serious” tenor at Her Majesty's Theatre. That in a less responsible position his talents might be turned to account, there is no reason to doubt.

In other respects there was much to praise in Thursday night's performance. Mad. Trebelli's Urbain, for example, was really admirable. She looked the character right well, and acted it with no little spirit and vivacity; while her two airs were sung to perfection—the last, “No, no, no, no” (composed by Meyerbeer expressly for Alboni, when the *Huguenots* was first produced at the Royal Italian Opera), being unanimously encored. In the acquisition of Mad. Trebelli, Mr. Mapleson has been remarkably fortunate. Her talent seems as versatile as it is distinguished. M. Gassier, too (another happy instance of versatile acquirement), is decidedly the St. Bris who has been able to approach more nearly than any other the memorable impersonation of Tamburini. In the scene of the plot for the massacre of the *Huguenots*, M. Gassier fills the stage like one long accustomed to tread the boards with confidence, and exhibits both vocal and dramatic capabilities of a more than common order. The rugged and at the same time thoroughly picturesque Marcel of Sig. Vialetti—whose reappearance, under the guise of the hard and unequivocal Puritan, was generally welcome—has often been described. It retains all its peculiar characteristics. A more volatile and brilliant executant of the music of Margaret of Valois than Mlle. Louise Michal—whose *début* in the same part, under the management of Mr. E. T. Smith, may be still unforgetting—has rarely been heard. An occasional slight uncertainty of intonation is the only fault that can be laid to the charge of this extremely clever singer—said to be (and assuredly meriting the distinction) a *protégée* of Mad. Goldschmidt-Lind. Then the subordinate personages were all in more or less competent hands; the band and chorus, under Sig. Ardit, gave further signs of progress (the worthier notice in so elaborate and difficult an opera); and the concerted music—not excepting the immortal “Benediction of the poniards”—was, with a reservation here and there, more than averagely delivered. Last and best, the Valentine of Mlle. Titiens remains what it has long been accounted—the finest embodiment of Meyerbeer's most romantic, if not most perfect, heroine which the actual stage can boast. Often as she has astonished and charmed her audience in the splendid duet with Marcel, at the rendezvous of the “*Pré aux Clercs*,” she never did so more effectually than on the present occasion. The long-sustained “high C,” and the brilliant descending scale, in the *allegro*, were as triumphant and imposing as ever, and elicited the same rapturous applause. Sig. Giraldoni played Nevers, and Sig. Soldi gave the solo-couplets in the “Rataplan.”

Mrs. Anderson's Farewell Concert (of which full particulars in our next) took place yesterday morning. To-night the *Trovatore*, for the first appearance of Mr. Naudin and Mr. Santley.

ROYAL ITALIAN OPERA.

ON Saturday the *Barbiere*, and on Monday the *Sonnambula*, were repeated.

The performance of M. Flotow's *Martha* on Tuesday night, though excellent in most respects, was chiefly remarkable for the manner in which the part of Lionel was played and sung by Signor Mario. This accomplished artist—to employ a common phrase—would seem to have taken “a new lease of youth and vigour.” A less interesting personage in the super-sentimental line than Martha's woe-begone *inamorato* could hardly be cited. After the escape of the feigned servant and her companion, Nancy, he has little to do but whine; for even the pretty romance, “M' appari—tutt' amor,” is of the same melancholy cast as the remainder of his music. Nevertheless, Signor Mario, by his broad and manly style of phrasing, his exquisite “chiaroscuro,” his graceful, impulsive, and natural acting, redeems the part from insipidity, and enlists unanimous sympathy for the woes of a thoroughly unsympathetic hero. On Wednesday night he more than once roused the feelings of a somewhat apathetic audience, and for the romance in question—with its plaintive burden, “Marta, Marta, tu sparisti”—obtained an enthusiastic encore. The part of Martha is, perhaps, not so well suited to Mad. Penco as several others that might be named. She played it, however, as she does everything she undertakes, with the utmost intelligence; sang the music uniformly well; and gave the gem of the opera—“Qui sola, virgin rosa” (“The Last Rose of Summer”)—with such true expression that it was cordially redemanded. The Nancy of Mad. Didiée was as piquant, bustling, and vivacious as could be wished; Signor Delle Sedic's Plumket, though a trifle sombre, irreproachable in a musical sense; M. Tagliafico's Lord Tristan dry and quaint; and the Sheriff of M. Zelger a graphic embodiment of a comparatively insignificant character. How admirably, and with what studied completeness of scenic effect, M. Flotow's opera is put upon the stage at this house, we need hardly say. The varied and appropriate costumes, the beautiful scenery, the excellence of the ballet—in which the *pas de trois* is danced to perfection by Mlle. Salvioni, Mlle. Esper, and M. Desplaces—and the busy animation of the statue fair, which recalls with vivid reality some of the most picturesque of our old English customs, are calculated in an equal measure to rivet the attention and delight the sense. In short, despite the epigrammatic verdict which (perhaps not altogether irreverently) has likened M. Flotow's music to something for which the English equivalent would be “Brummagem French,” there is a charm about it, when performed at the Royal Italian Opera, which is irresistible. To say nothing of Mad. Penco's “Qui sola, virgin rosa,” of Sig. Mario's “Marta, Marta,” of the quartet at the spinning wheel (which on Tuesday night, by the way, passed almost unregarded), and of other favourite passages, it would be worth sitting out the whole of *Martha* if merely for the sake of the quartet, “Dormi pur, ma il mio riposo,” when the two young farmers bid good night to the two young ladies, who, in a frolicsome spirit of adventure, have trusted themselves in their domicile under the guise of servant-maids. Nothing could be more faultless than the execution of this quartet by Mesdames Penco and Nantier Didiée, Signors Mario and Delle Sedic.

On Thursday *Don Giovanni* was given for the third time this season. To-night the new singer, Mlle. Antonietta Fricci, makes her first appearance, as Valentine in the *Huguenots*. Next week there are to be five performances.

Concerts.

NEW PHILHARMONIC CONCERTS.—The programme of the fourth concert, given on Wednesday, if not marked by any special novelty, which Dr. Wylde has taught us to look for in his selections, was marked by special excellence. Let the reader judge for himself.

PART I.

Overture (<i>Fingal's Cave</i>)	...	...	...	Mendelssohn.
Concertante Duet, in A major, for two Violins and Orchestra	...	...	...	Spohr.
Duo, “Quis est homo”	...	...	...	Rossini.
Duo, “Serbami ognor” (<i>Semiramide</i>)	...	...	...	Rossini.
Symphony, in C minor	...	...	...	Beethoven.

PART II.

Concerto, in G Minor, for Pianoforte and Orchestra	...	...	Mendelssohn.
Grand Duo, “Di cui soave lagrime” (<i>Saffo</i>)	...	...	Pacini.
Overture (<i>Der Freischütz</i>)	...	...	Weber.

Conductor: Dr. WYLDE.

The glorious symphony of Beethoven (No. 5) was magnificently played—as magnificently, indeed, as the *Jupiter* at the third concert; yet, strange to say, the first three movements were received with comparative indifference. The finale, however, literally carried away (“enlevé,” as the French say,) the audience, and the applause was vehement and continuous when the conductor laid down his baton. We do not

think that Dr. Wylde and his cohort ever achieved a more decided victory. The want of applause at the beginning was by no means owing to want of attention, nor to want of appreciation. But the *allegro*, *andante*, and *scherzo* do not excite so much as they absorb, and the jubilant *finale*, coming after so much gloom and pathos, has a sudden and overpowering effect on the dullest hearers—as, indeed, was the case on Wednesday evening, when, although St. James's Hall was very crowded, enthusiasm, except in a few instances, seemed to have wasted itself to Exeter Hall, to wait upon Mad. Lind-Goldschmidt.

Herr Jaell played Mendelssohn's Concerto very finely, and was received with thunders of applause. Such applause, indeed, would have warranted him in repeating the last movement, instead of returning to the platform and making his salaam. The Messrs. Holmes, if not solo performers of the first rank, play together with extraordinary precision and neatness, and are always listened to with interest. In so long a piece, however, as that of Spohr's Concertante Duet, so much double playing is apt to become monotonous, notwithstanding all the art of the composer, and the performance was found too long.

The “Sisters Marchisio” made their second appearance at Dr. Wylde's concerts, and again chose duos only for performance. Of the three duets in the programme, that from *Semiramide* was most applauded, but all were marvellously given, and the “Sisters” were recalled after each.

Mrs. JOHN MACFARREN gave her annual *Matinée*, at the Queen's Concert Rooms, on Saturday the 17th instant. The fair pianist was assisted by Herr Joachim, Mr. Lazarus, Signor Piatti, and Mr. Walter Macfarren as instrumentalists, and Mad. Guerrabella and Mr. Santley as vocalists. Beethoven's Trio in B flat (No. 4, op. 11), for pianoforte, clarinet, and violoncello, and Mendelssohn's Sonata Duo in B flat (op. 45), for pianoforte and violoncello—two B flat pieces—the pianoforte part in both performed by Mrs. John Macfarren with Mr. Lazarus and Signor Piatti at their respective instruments, were specially noteworthy. The play was excellent play on all hands, and met with loud applause. Still more excellent, and still more loudly applauded, was Beethoven's Sonata in E flat (No. 3, op. 12), for pianoforte and violin, by Mrs. John Macfarren and Herr Joachim. The “sensation” of the concert, however, was Herr Joachim's performance of Tartini's violin Sonata “Trille du Diable,” accompanied on the pianoforte by Mr. Walter Macfarren. Mrs. Macfarren's solo essays were, a *Toccata* by Paradies, Professor Sterndale Bennett's Romance “Genevieve,” Meyer's Etude “Triolino,” and Caprice de Concert, “Irish Melody,” the composition of the lady herself, in all of which she was eminently successful. Mad. Guerrabella sang the Scena “Hail, happy morn,” from *Robin Hood*, and the Aria “Parto” from the *Clemente di Tito*; and Mr. Santley, the ballad from *Robin Hood*, “From Childhood's Dawn,” and Blumenthal's Aria, “Non mi guardar così.” The ballad from *Robin Hood*, splendidly sung by Mr. Santley, had a great effect.

MR. APTOMMAS'S THIRD HARP RECITAL came off on Tuesday last. Spohr's Sonata Concertante for violin and harp, executed in an irreproachable manner by Messrs. Weis Hill and Aptomas, was the *pièce de résistance* of the programme. Another striking performance was the *Marche Religieuse*, “L'Annonciation,” for harp and organ, written by Adolph Adam, and played by the *beneficiaire* and Herr Engel, a thorough proficient on the organ as well as the harmonium, the instrument of his predilection. Other performances, too, were entitled to favourable notice, of which we may cite that on two harps, by Messrs. John Thomas and Aptomas, entitled “Souvenir du Nord,” the composition of the former. The singers were Mad. Laura Baxter, Signor Fortuna, and Mr. Leonard Walker. The last-named artist, who has a capital bass voice and knows how to use it, sang the great comic air from *Cenerentola*, “I miei Rampoli,” with extreme gusto and animation.

MADAME PUZZI'S CONCERT.—This is invariably one of the most brilliant and attractive morning *rénunions* of the season. The Queen's Concert Rooms, Hanover Square, were as crowded on Monday last as at any former anniversary, the singers as numerous, and the selection as excellent and well varied. As the pieces numbered twenty-five and the artists reckoned above thirty, we can afford room for little more than a bare chronicle of the entertainment. The singers comprised the “Sisters Marchisio,” Mad. Lemmens-Sherrington, Mad. Guerrabella, Mlle. Parepa, Miss Augusta Thomson, Mlle. Marie Cravelli, Mad. Lemaire, Herr Reichardt, M. Gassier, Mr. Henry Murland, Mr. Tenant, Sig. Solieri, Fortuna, and Ciabatta; the instrumentalists, Sig. Andreoli (pianoforte), M. Ascher (ditto), and Sig. Pezze (violoncello). In consequence of the predominance of the fair sex, there was no boisterous demonstration in any instance. Herr Reichardt, nevertheless, was called on to repeat his “Cradle Song,” with which the ladies seemed fairly enchanted. Sig. Schira, Biletti, Pilotti, and Mr. Benedict were the conductors.

VOCAL ASSOCIATION.—The concert which took place yesterday evening was in aid of the unemployed operatives of Lancashire. The programme was peculiarly attractive, as some of the principal artists of Her Majesty's Theatre, as well as other artists of eminence, assisted. The full list of performers comprised—Singers, Mlle. Trebelli, Mlle. Ida Gillies, Mlle. Agnes Bury, Mlle. Georgi, Mlle. Marie Cruvelli, Mad. Lemaire, Signor Armandi, M. Gassier, and Herr Theodore Formes; Instrumentalists, the Brothers Munck (violin and violoncello), Mr. Henry Holmes (violin), M. Paque (violoncello), Mr. Aguilar (pianoforte), Mr. John Thomas and Mr. Aptomas (harp). The choir sang Mozart's "Ave Verum," Meyerbeer's "Pater Noster," Mr. Benedict's part-song, "Blessed be the home," Webbe's Glee, "When winds breathe soft," and Handel's Madrigal, "Oh! waste not, pining lovers." Meyerbeer's "Pater Noster" was perhaps the best achievement of the Association. One of the great hits of the concert was made by Mlle. Trebelli, who took her audience by surprise. Her first effort was in the duo, "Ah! se di malo miei," from *Tancredi*, with Herr Formes, in which she was vehemently applauded and recalled with enthusiasm. Mlle. Trebelli's other performances were the *brindisi* "Il segreto," from *Lucrezia Borgia* (unanimously and loudly encored), and the duet from the *Barbiere* "Dunque io son," with M. Gassier, which had as great a success as the other performances. Mlle. Ida Gillies, another young lady whom the French capital has transmitted to us, was also a great surprise and a great success—greater surprise, indeed, than Mlle. Trebelli, since Mlle. Gillies was quite unknown in London. Mlle. Gillies comes from the Théâtre Lyrique, where she has been singing lately with distinguished success. Her voice is a light high soprano, of brilliant quality, extremely flexible and nicely in tune. Moreover, she evidences undeniable artistic feeling, and is, indeed, as far as we may surmise from hearing her on one occasion only, a thoroughly accomplished singer. She commenced with an air from the *Dragons de Villars* of Maillet, and was recalled twice, creating, in fact, what might be called a furore; and afterwards sang the "Couples de la Coupe" from Massé's *Galatée*, with equal effect. Mlle. Marie Cruvelli was another genuine success. She gave the air "Ah! mon Fernand" from the *Favorite*, and was unanimously recalled. Our readers cannot, we trust, have forgotten this talented lady, the sister of the incomparable Sofie, who debuted at Her Majesty's Theatre, some years since, in M. Thalberg's opera *Florinda*, with distinguished success. Mlle. Marie Cruvelli's voice—a pure and even contralto—has lost nothing of its quality, while the singer seems to have gained by experience a deeper knowledge into the arcana of her art. We have said so much of the ladies that we must pass over the gentlemen, not forgetting, nevertheless, that Mlle. Georgi, with her fine low notes, and Mlle. Agnes Bury, with her capital soprano, both found numerous admirers. M. Gassier was recalled after "Largo al factotum;" Herr Theodore Formes after the great tenor air from *Der Freischütz*; and Sig. Armandi displayed immense force, if nothing else, in the lovely air "La mia letizia," from *I Lombardi*. We can only afford to say of the instrumental performance that, in consequence of the longitudinality of the programme, which should have been calculated previously, the first movement only of Mr. Aguilar's trio in E, for violin, violoncello, and pianoforte, announced for performance, could be given. To make amends to Mr. Aguilar, however, for his great disappointment, Mr. Benedict is determined, we understand, that the trio will be given *en extenso* at the next concert of the Vocal Association, so that a second opportunity may be afforded the friends of the composer of hearing it.

MISS FANNY CORFIELD'S MATINEE OF CLASSICAL PIANOFORTE MUSIC took place in Collard's Rooms on Wednesday, and attracted a brilliant and numerous attendance. Miss Corfield joined with her in the instrumental department Herr Molique and M. Paque, and in the vocal, Mad. Guerrabella and Miss Eleonora Wilkinson. When we say that the first part was restricted to the names of Mozart, Haydn, Beethoven, Clementi, Weber, and Mendelssohn, it will be seen how rigidly the young *bénéficiaire* adheres to the designation of her programmes. Miss Corfield's play is at once distinguished for its grace and energy, two qualities she may have derived from her master, Professor Bennett. She has the true classical feeling, and devotes her talents almost entirely to the great masters. At the concert on Wednesday she did permit the classic texture of her selection to be interwoven by two pieces from Stephen Heller's "Sleepless Nights;" but these excepted—we do not except, as a matter of course, Professor Bennett's contribution, Chamber Trio, A major, pianoforte, violin, and violoncello—all her other performances were taken from the classic repertory. These were, Beethoven's Sonata (op. 30, No. 2), in C minor, for pianoforte and violin; Clementi's Sonata, in D major, for pianoforte solos; and Mendelssohn's "Variations Concertantes," in D major, for pianoforte and violoncello. Hummel's *effortum* "Alma Virgo" was

well sung by Mad. Guerrabella, but the rest of the vocal music calls for no especial comment. Mr. Arthur O'Leary accompanied.

MR. G. A. OSBORNE gave the first of a series of three *Matinées* of Classical and Modern Pianoforte Music, on Wednesday last, at his residence in Dorset Square. The programme included Beethoven's Sonata, in B flat, op. 22; Selection from Mendelssohn's *Lieder ohne Worte*; Nocturne by Chopin; Tarantella by Thalberg; his own "Fallen Leaves" (first book); a fantasia on *Sonnambula*; and Osborne and De Beriot's duet for piano and violin. Mr. Osborne displayed the versatility of his powers in these various performances, and was honoured with distinct applause in all. The company was fashionable and select.

MAD. LOUISA VINNING'S CONCERT.—The *Matinée Musicale* of this admired English vocalist took place at the Hanover Square Rooms on Wednesday last, and was well attended. Mad. Vinning, who sang the prayer and barcarole from *L'Etoile du Nord*, joined Mr. Santley in a duet from *Rigoletto* with much effect, and, gaining an enthusiastic encore by her brilliant execution of Francesco Berger's Waltz, "Ti sovieni," substituted a new Scotch ballad (composed expressly for her by A. D. Harrison), entitled "Dinna gang awa," which may become popular. Mr. Wilby Cooper was also encored for his tasteful rendering of "The long waves come and go." Miss Lascelles, Mad. Laura Baxter, and Mr. Allan Irving—with Miss Ada Jackson, a *débutante*, who sang, "My mother bids me bind my hair," with taste and feeling—contributed to the vocal part of the programme. Of Miss Jane Jackson, who brought with her from Clifton a local reputation as a pianist, much must be said in praise. Her performance of Mendelssohn's Trio in D minor, in which she was ably supported by M. Sainton and M. Paque, and of two movements of the Kreutzer Sonata (with M. Sainton), was highly to be commended, and was deservedly applauded. Miss Jackson's neat and facile execution was also shown to advantage in some pleasing variations on Scotch airs, by M. Jules de Sivrai. Mr. Aptomas's harp solo came late, but was warmly received. The accompaniments were divided between Mr. Benedict, Mr. George Lake, and Mr. Francesco Berger.

SIGNOR AND MAD. FERRARI gave a *Soirée Musicale* at their residence on Friday last, before a distinguished and fashionable audience. Among the *morceaux* that pleased most may be named—a new duet by Henry Smart, for soprano and barytone, "When the wind blows from the sea," gracefully sung by Sig. and Mad. Ferrari (to whom, by the by, the duet is dedicated); the trio from Dr. Bennett's *May Queen*, sung by Mr. Wilby Cooper and Sig. and Mad. Ferrari; a new song by Mr. Hatton, "The return," sung by Mr. Wilby Cooper; the popular *lied*, "Thou art so near," and a "Cradle song," sung by Herr Reichardt; the "Dream Dance," by Mr. Aguilar; a *Fantasia* by Mr. John Francis Barnett, and a *Capriccio* from Mendelssohn, by Miss Schiller, a young pianist of considerable talent. This *Soirée* may be cited as among the most brilliant of the season.

PIANOFORTE ASSOCIATION.—The first of a series of day concerts for the performance of chamber music was given on Thursday, the 8th inst., at Messrs. Collard's rooms, in Grosvenor Street, by Messrs. Baumer, Carrodus, Baetens, and Petit, artists of the pianoforte, violin, viola, and violoncello, who have enrolled themselves under the above distinguishing title. The programme of the first concert consisted of selections of the best order—viz., Beethoven's Quartet in E flat (Op. 16), for pianoforte and three-stringed instruments, excellently played by the gentlemen whose names we have just given; Mozart's sonata in D (No. 3), for pianoforte and violin, by Messrs. Baumer and Carrodus; Weber's Quartet in B flat by the four members of the association, a work, which in the eyes of the audience, carried off the palm, the *minuetto* (sustained by pianoforte and violoncello, and a delicious piece of melody) being unanimously encored; and Mendelssohn's "Andante and Rondo Capriccioso" in E, a pianoforte solo, which was given with admirable taste by Mr. Henry Baumer, and warmly applauded. Miss Emma Charlier, a young vocalist of genuine ability, sang Weber's scena, "Softly sighs" in German, with very considerable dramatic intelligence and artistic feeling; and a prayer, "Holy Father," by H. Baumer, which, though a work of more than ordinary merit, is of so completely solemn a character, that it seemed a little misplaced in a concert devoted otherwise to secular music.

HANOVER SQUARE ROOMS.—Miss Catherine A. Thomson gave a concert on Thursday evening, at the above rooms, in which Professor Bennett's *May Queen* formed the principal feature. This fine work was admirably sung by Miss Thomson, Miss Kate Merritt, Mr. Wilby Cooper, and Mr. Chaplin Henry, and a highly efficient chorus, under the direction of a "Mr. J. J. T." In the miscellaneous part, Miss Thomson introduced a new ballad by Mr. Henry Smart, called "Thine"—a pretty song, very sweetly sung, without any attempt at

display. The other vocalists were Misses E. Armstrong, Merville, E. Walker, Beaslane, and Eyles, Mad. Maxwell, Messrs. Finlayson, W. S. Smith; Herr A. Ries (pianoforte), M. Vieuxtemps (violincello), and Herr E. Behm (flute), contributing several instrumental pieces. Mr. Henry Smart and Mr. F. Osborne Williams were the conductors.

MAD. GOLDSCHMIDT-LIND'S CONCERTS.

THE second of the three concerts announced by Mad. Goldschmidt, in aid of certain charitable institutions, took place on Wednesday night in Exeter Hall, which was again as crowded and as uncomfortable as could well be imagined. The oratorio was Haydn's *Creation*, the general execution of which, under the direction of Herr Otto Goldschmidt, if not remarkably striking for so comparatively easy and familiar a work, was in many respects better than that of the *Messiah* some time since. About Mad. Goldschmidt's reading of the soprano part there is little to add to what has been said already, more than once—less to modify. As in the instance of the *Messiah*, it is more studied and carefully finished than before; and for this reason, perhaps, the third part is less effective than the rest. Mad. Goldschmidt seems more thoroughly at home with the narrational recitative and celestial homilies of the Angel Gabriel, than with the newly-awakened surprise at the wonders of Creation, or the genuine vows of obedience and affection towards her husband, uttered with such fervid eloquence by the emancipated Eve. Of "The marvellous work" and "With verdure clad" we need say nothing; their conspicuous features are still vividly remembered; but as an example of florid ornamental singing in the very highest school (to cite only one) the air, "On mighty pens," has probably not been surpassed. Mad. Clara Novello gave this air (in which the powers of so many accomplished singers have been tested) with less apparent exertion, and with more of the presumed impersonal quietude of a super-terrestrial being, restraining, besides, from lingering for an indefinite period on the second word of the line—

"And, cooing, calls the tender dove his mate."

to which Mad. Goldschmidt resorts as a means of effect closely allied to the "theatrical." But as a purely elaborate display, as a consummate exercise of vocal skill, where the *ars celare artem* about which critics preach is boldly disdained for the sake of what musicians term "effect," the exhibition of our admirable English songstress was hardly comparable to that of her illustrious Scandinavian rival. Even in the matter of the "cooing" Mad. Goldschmidt may find a solid argument for her own peculiar reading on the prevalent character of the middle section of the oratorio, where Haydn has illustrated that part of the cosmogony relating to the production of living creatures—man, of course, as the higher animal excepted—in a spirit unquestionably theatrical. It would be difficult to quarrel with any very decided view adopted by Mad. Goldschmidt of a musical passage, descriptive or otherwise, as arbitrary. She is, above all, intellectual; and whatever may be thought of the pre-Raphaelite minuteness with which she occasionally dwells on periods the significance of which has escaped the attention of less diligent inquirers, she does nothing without a reason. Her performance in *The Creation* is everywhere marked by this laborious attention to details, and the success achieved is proportionate. In the concerted pieces (trios and duets) it is just the same; not a point is ignored, nor a phrase unfinished, not a chance of forced or delicate contrast overlooked. In the trio for soprano, tenor, and bass ("Most beautiful appear"), all but the florid passages, which yield to her voice less gratefully than of old, was perfect alike in execution and delivery; while that with chorus ("Achieved is the glorious work")—the stirring and splendid climax of the second part—was wholly irreproachable, the upper tones of the gifted lady soaring at intervals above the vocal and instrumental harmony, as though their youth, their vigour, and their beauty were perennial. The duets with Adam (in the third part) abounded with good intentions; but while the expression was always warmly coloured, it was occasionally overdone. The apostrophe in which Eve owns her dependence upon Adam, and the position of the wife towards the husband is set forth:—

"O Thou for whom I am—my help, my shield,
My all, Thy will is law to me;
So God our Lord ordains, and from obedience
Grows my pride and happiness!"—

was uttered with the measured cadence of a didactic oration, the words "and from obedience" being dwelt upon with a slow and peculiar gravity that instead of suggesting earnestness almost gave the idea of half-suppressed irony. The remainder of this duet, in which the chorus takes so animated a part, was beyond criticism. So, too, would have been the still more tuneful and still more popular "Graceful consort," but for the unwonted slowness of the "*tempo*," which deprived the

melody of much of the ease and flow that are its salient characteristics. The ardour with which Mad. Goldschmidt delivered Eve's reply to Adam's glowing protestation,—

" Spouse adored, at thy side
Purist joys o'erflow the heart," &c.—

the delicate gradations which accompanied the line—

" The breath of eve, the savoury fruit, the fragrant bloom," —

and the enthusiastic fervor of the peroration,—

" With thee is every joy enhanced," &c.—

would, however, have atoned for a graver delinquency than that of differing from Haydn's idea of the time at which his own music should be taken; and this duet, like the airs, "With verdure clad" and "On mighty pens," was followed by rapturous and long-continued plaudits.

On the whole (to conclude), Mad. Goldschmidt's *Creation* is superior to her *Messiah*, if not quite equal to her *Elijah*. In the duets of the third part she was admirably supported by Sig. Belletti—an excellent musician, as all the world knows, and who proved it as emphatically in the descriptive and declamatory recitatives and airs of Raphael, in the earlier, as by his delivery of Adam's more cheerful music in the later portion of the oratorio. Mad. Goldschmidt and Sig. Belletti could not have found a worthier associate than Mr. Sims Reeves, who, if he did not sing better than recently in the *Messiah*—which would have been difficult—sang quite as well. The pains Mr. Reeves takes at these concerts show in an equal measure his esteem for Mad. Goldschmidt and that self-respect without which an artist must never hope to rise to and to sustain, as he has done, the highest position. We cannot speak of his performance in detail, but may single out from the rest the well-known air, "In native worth and honour clad," as a specimen of oratorio singing which long experience, natural taste, and artistic refinement alone could furnish; and from among the recitatives that simple and noble passage, at the commencement of Part III., describing the approach of morning ("In rosy mantle," &c.)—an example of vocal declamation as impressive as it was wholly without effort, and thus attaining the highest aim of musical soliloquy. "In native worth" was loudly redemanded, but (probably because the same compliment had not been extended either to Mad. Goldschmidt or Sig. Belletti) Mr. Reeves declined to accede.

Herr Goldschmidt conducted the performance well; and the execution of several of the choruses (among others "The heavens are telling," "Achieved is the glorious work," and "Praise the Lord," the three finest) was forcible and good. In the band (among other eminent artists) was Sig. Piatti. The profits of this concert are destined for the Hospital for Consumption and Diseases of the Chest at Brompton; those of the next (Wednesday, June 4, the "Derby-day," when Mendelssohn's *Elijah* will be given) are to be shared between the Royal Society of Musicians and the Royal Society of Female Musicians.

BACH SOCIETY.

THE performance on Saturday night of the *Grosse Passions-Musik*, at St. James's Hall, was a great success. Never before has the work been so well done, and consequently never before have the energy, grandeur, sublimity, pathos and beauty of this sacred masterpiece of J. S. Bach been so thoroughly demonstrated. The orchestra and chorus were well up to the difficulties of the work, and the solo singing was beyond reproach.

The dreamy-melody of the opening double chorus, with the interjected quavers from the second choir, and the strangely-beautiful chorale for trebles only (sung by boy voices), were remarkable for the extreme correctness of the singing, and even more so for fluent delivery and perfect phrasing, which are, indeed, only too rare in choral performances. The narrational recitative which follows, introduces the story with the words, "When Jesus had finished all these sayings." Then follows a chorale, "O blessed Jesus, what is thy transgression?"—a passage for beauty of melody and contrapuntal harmony second to none of the numerous chorales in the work. After another narrative passage, a short chorus of wonderful impetuosity and force, "Not on the feast-day, least there be an uproar among the people," ends that part of the history. Then follows a recitative, "Now when Jesus was in Bethany," and the story of the Magdalene, with a chorus somewhat similar to the last in vigour of manner, "To what purpose is this waste?" Then comes the first aria, "Grief for sin," preceded by an introductory passage, "Thou blessed Saviour." These two pieces were sung by Mad. Sainton with such wonderful ease and grace, that the extreme difficulty of the music was lost sight of, and there only remained to admire the chaste and dignified manner, and the beauty of expression which never fails this true artist. The *obbligati* parts to this song are a study in themselves. After three short recitatives comes the chorale, "My sin it

was which bound thee," the air of which is identical with that of many others subsequently occurring; but the harmonic treatment, or the key, is so varied in each as to produce a new effect. Then comes a recitative and air for soprano, "Jesus, Saviour, I am thine," which for grace and beauty rivals the tenor air that follows it. For what M. Fetis so well describes as "rhythmic melody," the soprano song is, perhaps, the more remarkable. Miss Banks was the singer, and although since her first appearance some years ago, she has never failed to sing any music she has undertaken with unimpeachable correctness and artist-like intelligence, she has never had an opportunity of showing the height to which she could rise till last Saturday. To deliver such a song with unfaltering tune, and to phrase its long passages with ease, is the work of a mistress of the mechanical part of the vocal art; to imbue it with the spirit and life that animated Bach himself when he wrote it, is a triumph such as is reserved for those who have great natural gifts, and who bring laborious perseverance and study in aid of them. The applause which followed the song showed the feeling the singer created; a more hearty and spontaneous evidence of appreciation we never heard. Three more recitatives, with another version of the chorale above mentioned, to the words "O Lord, thy love's unbounded," bring us to the tenor solo with chorus, "With Jesus I will watch and pray," a song varied in character, with *oboi obbligati*, and blended with the chorus with all Bach's felicitous skill. The florid parts of this song are original even to being beyond limitation, and the sense of subdued strength imparted to the passage "He endureth my griefs," is most impressive. The singing of Mr. Sims Reeves in this song was superlatively great. The brightness and power of his upper tones are almost indispensable to such a piece; and the vigorous declamatory manner which distinguishes him from all other tenor singers, found noble opportunities in the recitatives (of the Evangelist) throughout the work. A chorale, "O Father, let Thy will be done," and two short narrative passages are followed by a duet for soprano and contralto (the former part being sung with great care by Miss Martin), accompanied by a chorus of interjectional phrases of great power, leading to a chorus "Have lightnings and thunders," which, as a marvellous combination of simplicity and power, is equalled only by that great number of *Israel in Egypt*, "He gave them hailstones for rain." Another chorus, "O man, thy heavy sin lament," ends the first part of the oratorio which is remarkable for the variety of choral effects produced during its progress, and the skill with which phrases dissimilar in manner are connected together.

The second part is introduced by an air for contralto, with chorus, "Alas, now is my Saviour gone?" This may, perhaps, be more convincingly quoted as a proof of the tenderness of Bach's melodic genius than any other air in the work. Mad. Sainton delivered the phrases of this exquisite piece in her own style. Such music must have been written in the hope that such a singer would some day arise to do it justice. The scene before Pilate is then described in several recitatives. Mr. Sims Reeves, in "Then did they spit in his face," produced a tremendous effect by his emphasis and force; and at the words "He went out and wept bitterly," the pathetic expression imparted to the chromatic passage was listened to in solemn silence, until the last note died away, when the applause burst forth from all parts of the hall. The chorale, "O Lord, who dares to smite Thee?" was redemand and repeated; and it could not have been otherwise. Mr. Weiss created a profound impression by his very admirable delivery of "Have mercy on me, O Lord." The recitatives which follow describe the appeal to the people as to the release of a malefactor, answered by the shout of the choir, "Barabbas!" which was the only very faulty piece of singing of the evening.* The following number is the other great soprano air, "From mercy will my Saviour perish," a grand specimen of Bach's genius. Let any one who is accustomed to consider Bach a mere chord-compiler, compare this song with some of more modern origin, and observe how thoroughly the Saxon master was acquainted with the most delicate capabilities of the human voice. It was sung by Miss Banks, in a manner and with an effect no way inferior to her former display. The short chorus "Let Him be crucified," which follows one of the recitatives, is then reiterated with increased emphasis in a key a tone higher. Here the Evangelist's account of the Crucifixion is strictly followed, interrupted only by another version of the chorale above-mentioned to the words "O Thou, whose head was wounded." A recitative accompanied, "O Golgotha," with air, "See the Saviour's outstretched arm," for contralto voice, is truly sacred music, in which

the science of the musician serves to express devotional feelings of the greatest intensity. The singing of the two pieces by Mad. Sainton, rendered Bach's admirers still more indebted to her. Another chorale and a recitative brings us to a beautiful air for bass voice, "'Twas in the cool of eventide," which Mr. Wallworth sang with due appreciation of its excellence. Then the narration ends at the tomb, and a recitative and chorus, "Now doth the Lord in peace recline," introduces the *finale* "In tears of grief," a chorus of unapproachable melody and deep impressiveness.

The oboe of Mr. Lavigne, the flutes of Messrs. Rockstro and Card, and the violin of Mr. H. C. Cooper did great service in the *obbligati* parts. Mr. E. J. Hopkins was at the organ, and Mr. Lindsay Sloper at the piano-forte, the latter instrument being introduced occasionally with excellent effect.

We have been thus particular in alluding to the several numbers of this important work, because Dr. Bennett and the Bach Society have our best wishes in their undertaking to make Bach's works better known to the English public. The bugbears of "impossibility" and "un vocalism" have been long since destroyed, and a few more concerts, such as that of last Saturday, will further the good cause. Let us hope that Dr. Bennett and his friends will not loiter by the way. They have gained much ground by this performance, and we trust they will maintain it.

N.

CRYSTAL PALACE.—(Communicated.)—The Great Handel Festival Orchestra, with its vast and imposing roof, is now acknowledged to be a success beyond the most sanguine expectations. The performance of the International Exhibition Music at the Grand Flower Show, on Saturday last, demonstrated in a most satisfactory manner its acoustic capabilities,—the faintest tone, such as the high notes of a flute or violin, came out with remarkable distinctness, while the thunders of the gigantic organ were concentrated and thrown forward in such manner, as to render it highly probable that when the combined forces at the Handel Festival are heard, the effect will be astounding. But it is not alone in increase of loudness that the Orchestra is remarkable, but for the clearness and distinctness with which each sound falls upon the ear. The Sacred Harmonic Society are now exerting themselves to make the usual arrangements for the approaching Festival the most complete of any on record. Upwards of 1,200 engagements have been made with the Provincial choirs, and as these either have been or will be selected by the officers of the Society, the engagement of a class of performers far superior in musical ability to those who took part in the former Festivals may be reckoned upon. It is expected that by the close of this week the whole of the engagements will have been completed. The final choral rehearsals in London are appointed for Fridays, the 6th, 13th, and 20th of June, to be held in the large hall, Exeter Hall. The great full rehearsal will take place at the Crystal Palace, on Saturday, 21st June. At this, the whole of the performers, both choral and instrumental, as well as the principal singers, will be present. The *Messiah* will be performed on the first day, and *Israel in Egypt* on the last day, of the Festival; the intermediate day (Wednesday) being devoted to a selection from Handel's greatest works, not included in the before-named Oratorios. The selection is not yet definitely arranged, but it will comprise choruses from the *Dettingen* "Te Deum," *Samson*, *Saul*, *Judas Maccabeus*, *Deborah*, *Solomon*, including the celebrated Passion Chorus, *Jephila*, &c., &c. A novel feature in this day's programme will be the introduction of selections from some of Handel's best-known secular works; among these will be found, "Haste thee, Nymph," from *L'Allegro*, "Wretched Lovers" from *Aci* and *Galeata*, "Tyrants, now no more shall dread," from *Hercules*, "As from the power of sacred lays," from *St. Cecilia's Ode*, interspersed with some of the best-known solos. The entire orchestra will comprise a larger force than were ever before assembled, numbering in all nearly 4,000 performers. The stage and scenery erected for Blondin's performances at Christmas have been cleared away, and visitors may now form some idea of the value of the more distant places. It is believed by competent judges that the seats furthest removed from the Orchestra will now be amongst the best for hearing. Additional seats are now being erected in the gallery, plans of which will be ready for issue in a few days.

Mlle. TREBELL.—The cantata was preceded by the *Barbiere* (minus the *finale*), in which Mlle. Trebelli again made her appearance as Rosina. In this young lady Mr. Mapleson has evidently found a prize. So interesting and so well-endowed a vocalist, of the Albani school, has not been heard for many a day; and that she is destined to attain a high place in the public estimation is palpable enough. It may be mentioned that she last night abandoned Alary's variations on "Sul Margine" for Ardiati's well-known "Il bacio"—a better thing as music, and a neater thing for display.—*Observer*.

* Then the self-reproach and self-contempt of Peter are wonderfully portrayed in a air to words judiciously chosen from the Psalms, and sung by Mr. Weiss with great power. The appeal to the people as to the releasing a malefactor at the feast time succeeds it, and the shouts of the crowd—"Barabbas!"

ST JAMES'S HALL.
MONDAY POPULAR CONCERTS.

EIGHTY-SIXTH CONCERT, ON MONDAY
Evening, June 2, 1862.

PROGRAMME.

PART I.—Quartet, in A, No. 5, for Two Violins, Viola, and Violoncello, Herr LAUB (his first appearance), Herr L. RIES, M. SCHREURS, and Signor PIATTI (Beethoven). Song, "Dawn, gentle flower," Miss BANKS (Henry Smart). Song, "Adelaida," Mr. SIMON REEVES (Beethoven). Fantasia, in E flat, Op. 14, for Pianoforte solo (first time at the Monday Popular Concerts), Herr PAUER (Handel).

PART II.—Sonata, in E flat, for Violoncello, "the Pianoforte Accompagniment (first time till the end of the performance can leave either before the commencement of the last instrumental piece, or between any two of the movements, so that those who wish to hear the whole may do so without interruption.)

* Between the last vocal piece and the Sonata for Violin and Pianoforte, an interval of Five Minutes will be allowed. The Concert will finish before Half-past Ten o'clock.

N.B. The Programme of every Concert will henceforward include a detailed analysis, with Illustrations in musical type, of the Sonata for Pianoforte alone, at the end of Part I.

Stalls, 5s.; Balcony, 3s.; Admission, 1s.
A few Sofa Stalls, near the Piano, 10s. 6d.

Tickets to be had of MR. AUSTIN, at the Hall, 28 Piccadilly; CHAPPELL & CO., 50 New Bond Street; and the principal Musicsellers.

BIRTH.

On Friday, May 23, the wife of Howard Glover Esq., of a daughter.

TO CORRESPONDENTS.

EFFIE.—Will our correspondent, in confidence of course, favour us with her name and address?

FAIR PLAY.—Consult Godwin *On Sepulchres*, Brown on *Urn Burials*, Cardan's *Encomium Neronis*, and Sir Thomas More's *Praise of Folly*. When he has perused these tomes, let him take castor-oil, and dine, sup, and breakfast (or vice versa) on *Phoenicopterus's Eggs*. He must go to bed early.

ACCOUNTS of the following concerts are in type, and will appear forthwith:—Mr. Charles Hallé's Recitals; Concerts of Mr. John Frances Barnett; Mr. Harold Thomas; Mr. Hermann Slater; Mlle. Bondy; Mrs. Dundas; 48th Middlesex Rifle Volunteers; Herr Sprenger, and others.

NOTICES.

To ADVERTISERS.—Advertisers are informed, that for the future the Advertising Agency of THE MUSICAL WORLD is established at the Magazine of MESSRS. DUNCAN DAVISON & CO., 244 Regent Street, corner of Little Argyll Street (First Floor). Advertisements can be received as late as Three o'clock P.M., on Fridays—but not later. Payment on delivery.

Terms { Two lines and under 2s. 6d.
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To PUBLISHERS AND COMPOSERS.—All Music for Review in THE MUSICAL WORLD must henceforth be forwarded to the Editor, care of MESSRS. DUNCAN DAVISON & CO., 244 Regent Street. A List of every Piece sent for Review will appear on the Saturday following in THE MUSICAL WORLD.

To CONCERT GIVERS.—No Benefit-Concert, or Musical Performance, except of general interest, unless previously Advertised, can be reported in THE MUSICAL WORLD.

The Musical World.

LONDON: SATURDAY, MAY 31, 1862.

"AMONG the great works of Sebastian Bach," says the *Recensionen* (Vienna)—"the *Passion-Music according to the Gospel of St. Matthew* occupies, perhaps, the highest position. It is entitled to that position in preference, at

least, to the *Passion-Music according to St. John*, and the Grand Mass in B minor, being superior to the first in depth of feeling and grandeur of expression, and in clearness of form to the latter, which is almost unfathomably mystical."

The book of the *Passion according to St. Matthew* contains an account of Christ's sufferings, as related by that apostle. It commences at the 26th chapter, in which Christ informs his disciples of his approaching crucifixion, and of his betrayal by Judas Iscariot. Jesus, Judas, Peter, Pilate, the Apostles and the People, are the *dramatis personæ*, their appearance being effected by the agency of the narrating Evangelist. Between these dramatic-epic portions of the text, reflections and apostrophes addressed to Jesus are introduced, sometimes given (like the chorales, which are always of a reflective cast) by the chorus, who represent the listening flock, and sometimes by single voices (soprano or contralto), representing separate members of the congregation. With a reflection of this description sung by the chorus, the work commences: "Come, ye daughters, and aid me to lament; see the bridegroom, see him like a lamb," &c.

It was impossible for Bach to have begun more powerfully than with this chorus. It is in E minor, and in 12/8 rhythm. It is ushered in by an instrumental introduction of sixteen bars,* and, with but few exceptions, the bass, which is extremely low, preserves the rhythmical movement . With this we have frequent *points d'orgue*, as at the very commencement; most unusual harmonies—cries of woe, freezing the very marrow in our bones (see, for instance, bar 14 of the instrumental introduction); and the most wonderful vocal combinations. Everything in this chorus, so powerfully developed, serves the purpose of preparing the way for some awful event, and plunging the listener into a frame of mind suitable for hearing great things, the whole being conceived as only the highest genius, and of which the subject speaks immediately, could conceive it. This most wonderful piece is written for two choruses, so that the second chorus interrupts the first one in its lament with such questions as: "How?"—"What?"—"Whom?"—"Whither?" until at length, abandoning the part of a mere sympathising and agitated listener, it takes part in the sorrowing strains of the first. Above all the volume of sound of the two choruses, as well as of the full orchestra, there re-echoes, quite independently, a chorale melodic sung by sopranos: "O innocent Lamb of God, slaughtered on the tree of the Cross," &c.

We have dwelt with rather more than ordinary length on this piece, because it is one of the finest with which we are acquainted from Bach's pen and because we meet in only one other part, even of this work—namely, the final chorus—a similar instance of such power of expression. The above introductory movement is followed by several recitatives, a chorale, and smaller choral movements, which we may pass over. No. 9 and No. 10, recitative and air, are devoted to mournful reflections; they are sung by a contralto, and are both of moving beauty, being full of that meltingly-sweet naïvety which characterises Bach above all other masters. The recitative is in F sharp minor, 4/4, and is accompanied, in a regular gently-undulating semiquaver figure, by two flutes, to which are added *pizzicato* basses; it is followed by the air in F sharp minor, 3/8, an indescribably charming composition, though surpassed by the very neat air (No. 12), in B minor, 4/4, sung by a soprano, "Bleed, thou dear heart, thou!" Further on, we must direct particular attention to

* The Singacademie performs the work according to the version adopted by Ferdinand Hiller for Cologne.

the *arioso* in No. 17: "Take, eat; this is my body" (C major, 4/4). No. 18 is another remarkable recitative, constructed similarly to that in No. 9; only the bass proceeds in heavy quavers, with the fluttering *Oboi d'amore*; while, in the former instance, it merely accompanied in light touches the flute-arabesques hovering above it. It is followed by a very graceful air (G major, 6/8), sung by a soprano, "I will give thee my heart"—charming, gentle, and full of mild expression, although proceeding, from the first bar to the last, in rich, contrapuntal figuring. Beautiful chorales, and interesting recitatives, full of characteristic expression, follow in Nos. 20—25.

No. 26, an air (C minor, 4/4), is a particularly remarkable piece. An instrumental prelude—a contrapuntal movement between the oboe (solo) and the violoncellos—begins it. At the eleventh bar, the tenor (solo) comes in, and takes up the melody of the oboe, the fiddles executing a counterpoint, while the basses remain true to the course they were previously pursuing. In the third bar we have the chorus answering, and thus the solo part and the chorus go on continually alternating. The tenor sings, "I will watch by my Jesus;" the chorus replies, "Thus do our sins slumber;" the tenor then sings, "His soul's agony suffers for my death;" while the chorus answers, "Therefore must his meritorious suffering be most bitter and yet sweet to us." These two verses form the middle developing movement, thematically and strictly worked out; the principal movements and the first two verses then recur. The construction of this piece is admirable. In this, though still more in the foregoing movement, a recitative, we are struck, as is frequently enough the case throughout the work, with what Bach expects the voice to do. In the recitative in F minor, No. 24, the tenor part lies uninterruptedly exceedingly high; and this too, not in passages on which there is any particularly pathetic accent, but quite *non chalament*; nay, he even writes as mere *fioriture*:



These are demands which our singers are no longer called upon to satisfy; fortunately they and similar passages can be easily punctuated, and, as we have here to do with something which is by no means an artistic necessity, but, wholly and solely, a custom of the day, no one will hesitate taking advantage of the fact.

No 33 consists of two movements, an air for soprano and contralto (E minor, 4/4), and a slow movement (*Allegro vivace* 3/8), worked out with great breadth, for a double chorus. This air, also, commences with a somewhat long instrumental introduction of sixteen bars; in the seventeenth bar, the soprano takes up the melody, at first played by the oboes and flutes, expressing its sorrow in the words, "Thus is my Jesus now taken!" Two bars further on, the contralto follows with the same lament. The voices are renewed; the soprano now executes the lower counterpoint, previously played by the oboes, and the contralto, in the octave, the higher one, previously played by the flutes. The contrapuntal basis given to the stringed instruments remains the same. The lament of the two solo voices is accompanied by the chorus in pauses with short quavers, adding: "Let him go! Hold! Bind him not!" At length when the soprano and contralto, according to strict canonical principles, have, for twenty bars, carried on the verse, "They led him away; he is bound," the double chorus bursts forth like a tempest with the words, "Have the lightnings, have the

thunderbolts vanished in clouds?" The basses of both choruses are now introduced in B minor, with a highly energetic four-bar motive, descending in the first two bars in the triad intervals from the C of the great octave to the C of the counter-octave—then springs up into the seventh, and closes in E minor; the tenors then follow in the *fugato*, then the contraltos, and then the sopranos; the basses accompany first in short touches, and then at the word "thunderbolts" combine with the rolling movement of the instrumental basses. After the motive has been developed by the four voices, both choruses take it up and continue it alternately, in G major, D major, A minor, and E minor, combining once more in canonical form at the conclusion; the cellos and double basses accompany the whole development uninterruptedly with a rolling movement of semiquavers, until finally, in the last development, in order to give the greatest possible force of expression, Bach makes the violins and violas, which have previously followed faithfully the contrapuntal movements of the vocal parts, accompany in harmonic semiquavers.

Compressed as the whole of this development appears—for it comprises only 38 bars—it is most powerful. A general pause ensues, and then comes the development of the next verses.

"Eröffne den feurigen Abgrund der Hölle!
Verderbe, zerschelle mit plötzlicher Wuth,
Den falschen Verräther, das mord'rische Blut."*

The first chorus begins in F sharp major, and opens with the former motivo, which, however, is reversed; it remains stationary upon the dominant chord of E minor, which it keeps up for three bars, while the second chorus executes the same motivo (with a reversal of the voices between soprano and contralto), and then, in like manner, during the third development, in A minor, gives out the dominant chord of this key; the instrumental basses accompany the whole of the development, partly in a descending figure of semiquavers, and partly in harmonic figures, while the vocal basses invariably proceed in octaves, and the other chorus of the stringed instruments accompanies, *tremolando*, in demisemiquavers. We must, furthermore, especially notice the highly energetic turn with which this powerful movement closes in the last four bars.

No. 34 consists of a long recitative movement; and we may here remark parenthetically, that more than mere superficial attention should be devoted to these recitatives, which are always highly characteristic and full of profound thought.

A chorale, No. 35, "O man, bewail thy great sins!" concludes the first part; that is to say, the movement is inscribed "chorale," though it is constructed in an essentially different manner than to chorale movements usually, which always consist of only a few bars, moving along steadily, and retarded by ties, and in which all four voices take an equal share. This exceedingly comprehensive movement (C major, 4/4) is to be called a chorale, only in so far as the oboe part accompanies it throughout with the mention of a chorale melody, round which the other parts play in a lively manner, but it turns regularly recurring. With genuine Bachian consistency, the orchestra accompanies this movement from first to last, in a strictly equal rhythmical manner; some quavers undulating up and down, and being connected in twos. Everything in this movement, which is introduced by an instrumental prelude of seventeen bars, breathes a

"• Throw open the fiery abysses of Hell!
Quick! number the vile treach'rous slave with the dead!
As price of his crime let his life-blood be shed!"

wonderfully mild perfume of content. This First Part of the *Passion-Music* must at all times produce a deep impression upon every audience prepared to hear it, and capable of appreciating this side of art.

Out of the Second Part, which, on the whole, is less striking, we shall content ourselves with directing the reader's attention to one or two movements, since lengthened analyses of musical works, without copious noted examples, which we cannot here introduce, simply fatigue, while at the same time they present a by no means vivid picture to the mind. The piece with which the Second Part commences is certainly one of the finest and most admirable compositions in the whole work. It is an air—"Ah! now is my Jesus gone!" B minor, 3/8—for contralto, with accompaniment of the chorus. The latter (in admirable keeping with the purport of the verbal text) is worked out in canonical form, lightly, flowingly, and naturally developed. This is nothing surprising in Bach, of course, but it captivates every musical mind in a network of never-ending attractions. In this piece again, in which we would direct special attention to the highly original and remarkable treatment of the bass, we are at a loss to know which we shall admire the more: its tremendous power of logical development, or its wonderful depth of feeling.

Having spoken of so much that is extraordinary and worthy of admiration, we will mention one piece which we do *not* admire, but which, on the contrary, we consider a fearful specimen of bad taste in the treatment of the vocal part, though that bad taste, by the way, was, as is well-known, the taste of the period. The piece in question is No. 41, a tenor air, in which the artist has to sing, for instance, what follows:



The violins have to accompany this note for note.

Should the hearers feel rather tired during the course of the Second Part, we are certain that the touchingly beautiful and deeply moving final chorus (C minor, 3/4) will once more engross their undivided sympathies. This wonderful piece:

"Wir setzen uns mit Thränen nieder,
Und rufen dir im Grabe zu:
Ruhe sanfte, sanfte Ruh!"*

is composed for a double chorus, and, treated melodiously rather than contrapuntally, is particularly simple.

And now let the reader reflect on the mind that man must have possessed who could immerse himself in such a work with such profound and holy devoutness, carrying it out with such indescribable industry and burning enthusiasm, and then giving it to the world, without troubling himself in the slightest degree about the fact that by it he might gain reputation, honour, or even money. If we would realise to ourselves all the greatness of the men of times gone by, we must not forget even trifles like these. It is true, however, that of all easily contented mortals, Bach was the most easily contented. He felt that he was naught but a chalice produced for the glory of the Eternal; how he was exhausted and replenished only he, with quiet, blessed delight, was aware.

C.

* "We tears do we sink down to grieve,
And to thee in the grave, oppress
With woe, we cry: Rest! gently rest!"

THE EXHIBITION INAUGURATION MUSIC.—Those persons who were not fortunate enough to be present at the opening of the International Exhibition, will have an opportunity of hearing the whole of the music performed on that occasion, at the Exhibition Concert announced to be given at Exeter Hall on Whit-Monday. Considering the decided superiority of the building for musical effect, and that the chorus and orchestra will consist of 400 performers, under the direction of Mr. Benedict, it is a question whether the music will not be heard to greater advantage than on the occasion of its original production.

HERR JOACHIM has returned from Hanover. He played at Mr. Anderson's grand morning concert yesterday.

SIGNOR VERDI leaves London to-day for Italy, carrying with him, it is hoped, the fixed conviction that Her Majesty's Commissioners and the English nation have little or nothing in common.

NEW ARRIVAL.—Mlle. Caussemille, pianist (from Paris).

RONCONI.—Our operatic readers will be glad to learn that this great artist is recovered, and will be in London by the end of the month.

THALBERG is daily expected.

SIGNOR SANGIOVANNI OF MILAN.—A statement has appeared in several of the Italian and French journals, that Signor Sangiovanni (chief teacher of singing at the Conservatorio of Milan) has accepted an engagement at St. Petersburg, as head teacher of the Conservatorio now in progress in that city. There is, however, no foundation whatever for the report. Signor Sangiovanni will remain in Milan.

PRINCESS'S THEATRE.—Mr. and Mrs. Charles Kean commenced a temporary engagement at this theatre on Saturday week, the play selected being Mr. Dion Boucicault's version of *Louis XI.* The house was well filled. Mr. and Mrs. Kean were cordially greeted. Kean played with his accustomed spirit, and developed the comic side of the character with irresistible humour. The tragic element can scarcely be said to enter into this play at all, and Mr. Kean wisely abstains from any endeavour to introduce it. He contents himself with amusing his audience, and his audience are content to be amused. A more un-kingly king than Louis XI. was never presented on the stage, but a more eccentric dotard has seldom been held up to public laughter. Mr. Kean effects this so well, as to lead us to regret that he does not more frequently apply himself to comedy, for which certainly he has a natural bent. No actor at present on the stage could make *Louis XI.* as diverting, and, if we may say so, as agreeable as he does. In the richness of the humour we lose all the venom, and though the long death-scene is over-elaborate, and destitute of solemnity, we forgive it for the sake of the fun previously enjoyed. Mrs. Kean, in the humble character of the peasant's wife, wins all hearts by the vivacity and heartiness of her performance. The other characters were in the hands of the Misses Chapman, Messrs. Cathcart, Everett, Basil Potter, Meadows, and Shore. Mr. Kean was twice recalled, and received the usual ovation.

On Wednesday night Mr. Charles Kean represented the sympathetic twins in the favourite drama of the *Corsican Brothers* for the first time since his retirement from the management of the Princess's Theatre in 1859. The play is arranged according to the plan which was adopted in 1851, that is to say, the incidents in Corsica are assigned to the first act, while the simultaneous incidents in Paris take place in the second. By this arrangement the more sombre scenes are separated from each other by the gaieties of the masked ball. Through the acting of Mr. Kean and the perfection of the mechanical contrivances, by which the utmost reality is given to the apparently supernatural phenomena, this best of dramatic ghost stories proves as attractive as ever, and the theatre was crowded in every part. The highborn, courteous, and vindictive Corsican is raised by Mr. Kean far above the level of ordinary melodrama; and in the third act, where he appears as the incarnation of an avenging Nemesis, his stern, earnest demeanour and concentrated energy are admirably effective. Every faculty, mental and corporeal, seems strained to the one work of retribution, which, without passion or scruple, he calmly performs as a solemn duty. Mr. Jordan as Chateau-Renaud is a good representative of a professed man-slayer, though he lacks some of the conventional attributes of the French *roué*. The fantastic pleasantries and bustle of the masked ball are managed in the best style.

Letters to the Editor.

CATHEDRAL MUSIC.

Sir.—The admirable article which has appeared in the MUSICAL WORLD and also in another paper, on the subject of the "Sons of the Clergy" Festival, has, I may take for granted, been read by precentors, successors, and every one else in any way connected with our cathedrals. The perusal of it gave me, in common, I dare say, with many besides, very great satisfaction. It is high time compositions such as Kent's, and a few others that I could name, were excluded from St. Paul's and Westminster Abbey. That anything so commonplace should ever be heard at St. Paul's in particular, where the services and anthems of Mozart's pupil, Attwood, so many years organist of that cathedral, ought to be especial favourites (notwithstanding, as say the Purists, they are not in the strict ecclesiastical school), is to me inexplicable. In what follows I do not speak of either of our metropolitan cathedrals, but of many in the country, where it is time an improvement was effected in both the music and the singing. This latter remark I should like to be applied to a few churches in London, where something approaching to cathedral service is attempted. Those taking prominent positions as singers, should, I affirm, know something of the *Art* they are supposed to profess.

My present object is to try to account for the fact, that the "worn-out platitudes" of Kent are retained, and also that the anthems of Greene, Pelham Humphreys, and others, are not more often introduced. I shall experience little difficulty in doing this. To go at once to the primary cause, I affirm it to be in consequence of the bad pay given to choristers at country cathedrals, where such as bootmakers are the *vocalists* (save the mark!). I am answered immediately by an authority, that the pay is the same as it was upwards of two centuries ago. True, I reply, in one sense, but not in another. Sixty pounds a-year in Victoria's time is far different from sixty pounds a-year in Elizabeth's time. Then a shilling was as valuable as is a sovereign now (*vide Wm. Cobbett's works*). Consequently, while the payment is now most illiberal, it was then fully remunerative. And a reference to cathedral books will show that, in many instances, the lay clerks' appointments were held by reverend gentlemen, who (pleased with the salary) thus combined the office with that of minor canon. But now these situations are held by such tradesmen as I have named. I have in my possession a book which tells that, even in Dr. Greene's time, many of the gentlemen of the Chapel Royal, St. James's, were minor canons at St. Paul's. In the present day, however, the pay to choristers at country cathedrals being so inadequate, it cannot be supposed that gentlemen, musicians and vocalists, the rightful occupants of these stalls, should hold the positions of vicars choral. And when we know that, as a rule, the lay clerks are tradesmen who have their proper callings to attend to, and who, at certain hours of the day, doff the apron and don the surplice, how can it be expected that such glorious anthems as many of Croft's, Greene's, Purcell's, and Boyce's, not forgetting those of Pelham Humphrey, should be properly rendered? The tame, commonplace productions of Kent—many of whose anthems I have always thought to be quite worthy of an old woman, and whose most popular composition, by the way, has its prototype in an anthem to the same words by young Stroud (who, had he not died a boy, would probably have left behind him a name worthy to be recorded on the tablets at St. James's Hall, by the side of Gibbons, Blow, &c.)—are nearly the only anthems that can be performed, and are, consequently, stock pieces at English cathedrals. It is quite time a change was effected, and I am heartily glad you have drawn attention to the subject. Better works than Kent's ought more frequently to be heard, and their execution should be entrusted to vocalists whose position and character ought to be in every respect equal to that of the minor canons, and whose remuneration ought to be in conformity thereto.

Without being accused of having the least wish to flatter, to which I would not stoop, I hesitate not to state that it is impossible for anyone to have read the musical notices that have from time to time appeared within the last three years, without being sensible of a firm determination on the part of the writer to elevate the standard of musical taste in this country. I am equally anxious that the music and the singing in our cathedrals and churches should evidence a similar determination on the part of those with whom the management of these things rests; and I am alike solicitous to see the singers at our country cathedrals what they ought to be, and what I believe they were in the days of Tallis. The surplice should cover a vocalist and a gentleman, not a bawler and a cobbler. The position of a lay clerk is in itself one of respect, not of contempt; and the holder should be sensible of the importance and the responsibility of his office. Then the "worn-out platitudes" of Kent could give place to the compositions of such writers

as Attwood and Goss. Then the end and object of cathedral music would be the more likely to be attained, the congregations assembling more like worshippers, and the people generally the better.

MUSICUS.

May 26, 1862.

LILLO AND NOT LILLO.

Sir,—Will you tell me who "Com'è soave" is composed by, sung by Signor Giuglini in Lucrezia Borgia. I have a copy of "Com'è soave" by Giuseppe Lillo, as sung by Signor Mario, but it is quite different with the exception of the words and recitative.

EVELYN.

[The recitative is by Lillo, the *cabaletta* from Donizetti's *Maria di Rohan*.—ED.]

Provincial.

The following is from the *Leeds Mercury*:

"An opportunity, very largely embraced, was offered to our fellow-townsmen on Saturday evening, of hearing the ceremonial music composed by Meyerbeer, Bennett, and Auber, for the opening of the Great Exhibition, and which, for the first time, was performed on the Town Hall organ by Dr. Spark. It is scarcely necessary to say that these compositions, which have been described as amongst the finest musical works of modern times, formed a most attractive portion of the opening ceremony, and produced upon those who had the pleasure of hearing them a very powerful impression. Dr. Bennett's Ode, composed to the poem of the Laureate, was of course much less successful in its performance, from the absence of vocal accompaniment—the chorus, indeed, being its chief charm—but the harmony and melody of the composition afforded an amount of gratification which only a work of grace and beauty can. The Overture and Grand March by Auber are written in the brightest of orchestral tones, and are worthy of the composer's best efforts. M. Meyerbeer's March is a true work of art, in every way worthy of a great dramatic musical composer. Dr. Spark's performance commanded the applause and admiration of the large audience which had assembled. He was warmly encored in the 'Hymn of Nuns.'"

A correspondent from the Land's End writes us that:—

"The members of the Camborne (Cornwall) Choral Society gave an evening concert in the Institution Hall, on Friday, May 23rd. The first part of the programme was devoted to sacred music. 'As pants the hart,' soprano solo and chorus, from Spohr's *Crucifixion*, was beautifully rendered, Mrs. Nunn singing the solo. During the evening this lady appeared several times, and was much applauded. 'The heavens are telling' (*Creation*) was performed by the choir in a most excellent manner, and concluded the first part. Locke's music to *Macbeth* was a great success, and the audience appeared delighted not only with the music, but also with the manner the solos and choruses were performed. The conductor was Mr. John H. Nunn."

"The Hayle (Cornwall) Choral Society gave a highly successful concert of sacred and secular music at the School-room, Foundry Hill, on Thursday evening, May 22. Mrs. Nunn sang several times, and was unanimously encored in Krebs's pretty song, with violin obbligato 'Dearest, I think of thee.'"

POETRY BY A MUSICIAN.

(From *Punch*).

MUSICIANS are supposed to hold Poetry in considerable contempt, and when they want "words" to set, they are thought to desire that such words should be of the kind least calculated to distract the attention of the hearer from the music. Great compassion has been expressed in musical circles for Dr. Sterndale Bennett, on account of his having been obliged to compose music to suit the "far-fetched" ideas of the Poet Laureate; and, though Dr. Bennett repudiates such compassion, and considers that music and poetry may give and receive honour by alliance, he is regarded as an exceptional composer, and is one. Most music-makers like the sort of words which they would themselves write. And it is unjust to say that they would always write rubbish. *Mr. Punch* has received a poem in which a gentleman who plays on an organ in the country, and advertises that he shall be happy to teach other persons to play on an organ (the locality is not Hogsbottom), expounds, in poetry, his views of music. And as this gentleman comes

out in a way worthy of his vocation, *Mr. Punch* is tempted to reproduce the lines, only suppressing the writer's name for fear of exciting the jealousy of his brother professionals.

"Music is both a science and an art
That refines the mind and that cheers the heart,
And keeps fearless youth from many a snare,
And relieves old age of many a care.
"How wonderful! how potent! O, how rare
An art to diminish old age of care,
And a science, to guard the young so fair!
Then nor wealth nor honour with it compare.
"Earth's Goddess, thou dost with thy charming dart
Tempt me, for (O, thou most delightful art)
Mine ear is pleased, my soul rais'd, and my heart
Is moved by thee, O, thou divinest art."

Now, this subtle employment of poetry in honour of music is so artistic, that henceforth we hope there will be less readiness to believe that the musician does not appreciate the poet, and *Mr. Punch* is much obliged to the correspondent who has supplied him with the newspaper whence is extracted this refutation of a vulgar belief.

EXETER HALL.

To the Editor of the "Times."

SIR.—As I observe you speak of the oratorio last night at Exeter Hall as being "crowded and uncomfortable, as usual," I beg as one of the sufferers most feelingly to endorse your remarks.

I paid 30s. for my seat, which was numbered and reserved. The space allotted was the smallest possible for a man to squeeze himself into — about the same given to a small charity schoolboy in an organ gallery. My knees were pressed against the sharp edge of the opposite form, through the back of which the stiff crinoline or bustle (as it used to be called) of a stout "female party" bulged and rested on my lap. My left-hand neighbour, evidently under dire compression, complained that I did not sit in the centre of my number, though I meltingly assured him that it was impossible for me to move without sitting upon my perspiring neighbour on the right, which I was not inclined to do, however much we were all ourselves sat upon by the managers of these "delightful réunions." The edge of a step came in the middle of the soles of my feet (by way of a pleasant repose after a long day's walk on London pavements), the result, no doubt, of placing the seats closer in order to "accommodate," as it would be called, but really to squeeze and "take in," a larger number of people. Add to this the heat, the want of ventilation, the bad lighting, and I thought, exquisite as was the music, it was far too dearly purchased. What can I compare it to — figs in a drum? herrings in a barrel? No; they are but dried vegetables and cured fish, dead and inanimate. I can only compare our state last night to gasping niggers in a slaver, or to what one might suppose the inmates of purgatory to suffer (if there be such a place) while listening to heavenly harmonies which they could not enjoy — if, indeed, Exeter Hall be not, on oratorio nights at least (for I would not for the world affront Lord Shaftesbury), *Il Purgatorio* itself.

Your obedient servant,

May 29.

C. A.

ADOLPHE ADAM ON VIVIER.—There is a strange contrast between the elevated, severe and serious talent of this celebrated artist and the character of gaiety — nay, almost buffoonery which distinguishes him as a man. But that which places Vivier apart from the wits of society and the *loustics* (loose sticks) of the *Atelier* is this — that his pleasantries and his mystifications have not so much in view the amusements of others as of himself.

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